

ALBION

R E D U X

USER MANUAL

V 5 . 0

SPITFIRE



Welcome.

Thanks for purchasing Albion, an exciting array of orchestral and cinematic tools made “the Spitfire way”.

Reading manuals is a bore, so stick this next to your loo and give a read whenever you can, you may find a host of good tips and ideas on how to get the best out of your purchase.

About Spitfire:

Spitfire was formed in 2008 by a group of successful British composers as a means of producing the tools they needed for their busy work schedules. Sick of dry, humourless, ugly, unrealistic enormously untamable sounding libraries, Spitfire set about redefining the way samples were created.

Our aim is to reproduce the conditions of top movie recording sessions and approach sampling as if we were recording a film score one note at a time; To record performances, and parts thereof, not scientifically created samples; To capture, not only the timbre of a worldclass set of players, but also to record the room in which they played..

If you are wanting perfectly tuned, normalised or “dry” samples you have probably come to the wrong place. For here you may find the odd string squeak, a “fruity” trumpet note, and lots and lots of “room” but put the whole package together, write some beautiful music and suddenly this library and our approach will make perfect sense.

About Albion:

Albion is the first comprehensive set of Orchestral tools produced by Spitfire for the world at large. Having spent the last 4 years sweating blood and tears over what is arguably one of the world’s best set of bespoke and exclusive orchestral libraries, Spitfire rolled its sleeves up to “have some fun”.

Albion is designed as a workhorse cinematic orchestral palette, created to be used as the “daddy” of your main rig, or simply a sketch pad on your laptop. Each patch is eminently customizable, not only sonically but also in respect to its impact on your system resources. So work on your laptop with a stripped back stereo sample set, then render back on your big-rig in full res 5.1.

If you are the owner of other orchestral libraries, you will find Albion the most awesome regenerative tool to liven up your sample set. I will add warmth where things were a bit chilly, add strength where things were a bit wimpy, and perhaps most importantly, it will keep you inspired.

Albion will be a great accompaniment to anyone’s sound set because, quite simply, nothing sounds like Albion. Not only have we recorded the greatest musicians playing priceless instruments in a world class studio through vintage mics, valves and ribbons, through neve preamps (a worldclass neve desk); We have also made Albion unique by recording everything to a 2 inch analogue tape before converting it, via the finest Prism ADs, into the digital format that you will be using. As a consequence it sounds richer and warmer than anything else out there but with the clarity and beauty you would expect from a Spitfire line.

We have used our experience as film composers to give Albion users a truly useful set of tools that you will go back to time and time again. By studying numerous scores, we have isolated the mainstay of needs for larger “Hollywood” style scores and have arranged our orchestral sessions accordingly so that you can plug in, play and sound like a Hollywood band without setting up endless palettes of orchestral samples, eq, verb etc..

In addition to this, we have sampled some thunderous percussion; a selection of awesome music/sound design in the shape of Stephenson’s Steam Band; and a menagerie of curiosities of commonly used tricks to brighten, sparkle, and motivate your scores in the shape of Brunel Loops.

This is all packaged with the most amazing set of customisable and sequencable fx parameters and the fantastic “Ostinatum” tool.

ABOUT THIS “REDUX” EDITION OF ALBION VOLUME 1.

EXCLUSIVE NEW SAMPLE CONTENT (often several gigabytes per product), NEW PRESETS, REBUILT FROM CODE-BASS UP, WITH A HOST OF NEW FEATURES, IMPROVEMENTS AND ADVANCEMENTS.

We love Albion, and it seems that a lot of you do too. Having worked with it on numerous films, tv series and computer games for a couple of years now; having gained new ground in developing our BML range; and having received numerous ideas and comments from our extensive and passionate user base; the Spitfire team has set about revising the entire range to keep Albion feeling fresh, new and as cutting edge as if you had bought it yesterday.

EXTRA CONTENT:

- Freshly mixed Albion Orchestra “Baked Ensembles” for out-of-the-box left and right handed playing with no extra burden on your system. They’re huge!
- A bank of brand new Stephenson’s Pads made from totally new samples derived from the Albion Orchestral sessions.
- More Brunel Loops to refresh your “ticker” palette.
- All new Darwin “Wipes”, thunderous transitions derived from our Darwin sessions.
- Over 100 useful and inspiring hand crafted Ostinatum Presets designed by an Award Winning composer.

EXTRA FUNCTIONALITY INCLUDES:

- ADDED: New unified UI to match the latest Spitfire releases.
- ADDED: ‘Persistent releases’. Release triggers no longer fade out when moving the mod wheel.
- ADDED: ‘fp Hall trigger’. When moving from fp to lower dynamics (in select articulations) the hall reverb is retained.
- ADDED: Round Robin layering to thicken the texture.
- ADDED: Marcatos (and leisurely staccatos) can now be released early with an RT.
- ADDED: Stereo Collapse for the close mic functionality.
- ADDED: Per articulation mixing ability.
- UPDATED: Moves the Albion series to the ‘BML’ codebase with all its latest features and functionality.
- UPDATED: Latest version of the FX sequencer and Ostinatum machine.
- UPDATED: Latest UACC specification implemented.
- FIXED: Dynamics & Expression now do not conflict when assigning CC1/CC11 to sliders.
- FIXED: Various bug fixes and performance tweaks.

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SPECIFICATIONS

KONTAKT

PLEASE MAKE SURE YOU HAVE THE LATEST VERSION OF KONTAKT OR HAVE KONTAKT PLAYER 4.2.4 OR 5 INSTALLED.

RECOMMENDED SPEC:

The better your computer, the better the performance of any Spitfire module. But not to worry if you're not spec'd up to the hilt. All programs are provided with a set of parameters that enable you to tone back the CPU demands of any given patch. But moving forward, we're confident this module will keep your computer busy for many years to come! We recommend a combination of high processor speeds, a good chunk of memory and a devoted 7200rpm eSata, USBII, Thunderbolt, or Firewire audio drive. The more memory you have, the less demand placed on your drive, and having a totally devoted drive gives you the chance to load less into memory and reduce load times. The higher the speed of your CPU, the more capable your computer will be to deal with some of the amazing, but complicated scripts we've written.

PCs:

We recommend Windows 7 (latest Service Pack, 32/64 Bit), Intel Core Duo or AMD Athlon 64 X2, 2 GB RAM (4 GB recommended).

MACs:

We recommend Mac OS X 10.6, 10.7 or 10.8 (latest update), Intel Core 2 Duo, 2 GB RAM (4 GB recommended).

DRIVES:

Firewire, USBII, or eSata, 7200rpm. Ask your dealer for drives that are suitable for "AV use". We always recommend as small a drive as possible unless you are using SSD, as the platter will be smaller and the seek time less. The library will take up around 24 Gig on your hard drive. If using several large libraries, or a number of Spitfire modules from the same machine, we really recommend having your samples distributed over a number of drives. Lacie eSata or Quadras 7200rpm we highly recommend. Moreover, an exciting development lies in the recent arrival of some amazing solid state (SSD) drives. With seek times reduced to a fraction (0.1ms vs 6-9ms) of what standard drives can offer, we are certain you will be able to reduce your sampler's "pre-load" (page 15.) buffer tenfold meaning you'll be able to load enormous orchestral palettes into a single machine.

HOST:

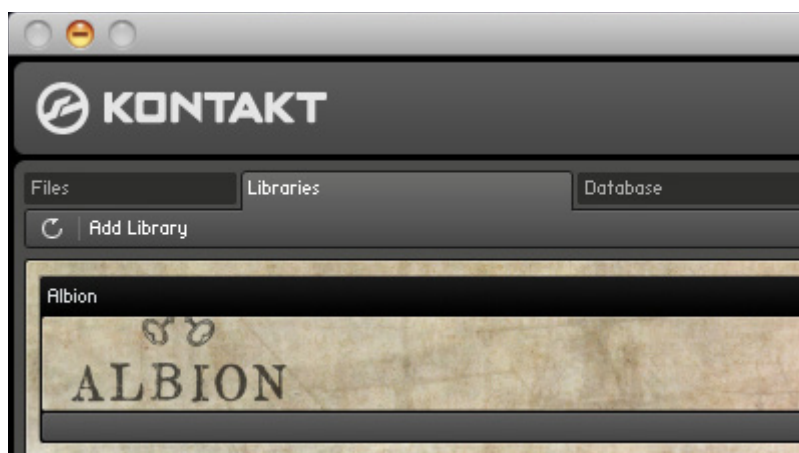
The Kontakt 4 & 5 platforms should work comfortably on most commonly found platforms and DAWs. As always make sure you're as up-to-date as you can afford! If you're planning on building or adding Spitfire to an already large orchestral palette, we recommend running your library independently of your DAW, either on your host computer (e.g. via Re-Wire) or on a slave device (e.g. via Midi or MOL). This will assist your loading times, and will allow your DAW to do what it does best and sort out all your note ons and note offs! We heartily endorse Plogue Bidule (www.plogue.com) as a virtual rack/routing system. For more advice and information about setting up please check our website.

INSTALLATION

1. Download the free Kontakt Player application from here and install it.

<http://www.native-instruments.com/#/en/products/producer/kontakt-player/>

2. Open the Player (or Kontakt 4 full version if you have that) and click 'Add Library' in the library browser window:



3. Navigate to the library folder. For example: the 'Spitfire Albion Library' folder that contains your library's Instruments and Samples folders, and also has the 'info.nkx' file.

4. Now you have added the library to the Service Centre, and you will be prompted to open the application to enter your Serial Number.

5. Open the service centre application, and enter the Serial Number in this format:

XXXXXX-XXXXXX-XXXXXX-XXXXXX-XXXXXX

(This is the same number you used to download your library.)

6. Restart Kontakt and your library is authorised.

7. Blow the dust off your ModWheel and enjoy!

NB. TO ENJOY THE OSTINATUM FACTORY PRESET PATTERNS YOU WILL NEED TO MOVE THIS FOLDER. SEE PAGE 19 FOR MORE DETAILS.

ALBION CONTENT

The “Albion” Orchestra.

Albion 1 is designed to give you a broad brush stroke, out-of-the-box orchestral palette of essentials and staples. This is no synthesis of modern cinematic music, it is a re-creation. For we're using the same players, playing the same instruments through the same microphones, in the same room, through the same pre-amps into the same desk, onto the same tape heads through the same AD converters onto the same pro tools rig as used in countless famous scores, from *Gladiator* to *Inception*, *Harry Potter* to *James Bond*.

Welcome to British cinematic orchestral music.

The Albion range is an ensembles collection carefully orchestrated to give you the sweet spots of all the instruments used. We have studied many classic cinematic scores to provide you with the most-used selection of sounds and techniques so whatever you load up shouts “EPIC CINEMA”.

Albion is an ensembles library designed to work quickly, straight out of the box. So we have hi and lo (and a couple of mid) sections of all the staples you would expect from a grand symphonic and cinematic orchestra. Some of the elements that are new to “Redux” are “baked ensembles” mixed from the original tapes, to give you fast and CPU efficient sketching tools and a means of quickly expanding any arrangements done on more detailed library, ie the BML range.

For more detailed precision in the strings please look to our Albion II range or our ever growing BML range of super detailed small ensembles.

Darwin Percussion

No collection of cinematic tools would be complete without some thunder. Herein lies a collection of calamitous widescreen percussion. Available with 3 controllable mic positions, recorded with a number of round robins and dynamic layers to give you fantastic realism. We have encouraged a “loose” performance to enhance the sense of scale and the ensemble can be arranged in a way that gives you an instant modern film percussion arrangement layered across and is playable live from your keyboard controller.*

Hi, Mid, Lo

These Patches are arranged in areas of the keyboard according to their range, so you can put all 3 patches into a multi* and have the complete menu. There are a number of hit types per patch and each hit has several round robins and a number of dynamic ranges. These hits are organised in pairs across the white notes to ease playability of fast repeated phrases on the same hit.

Hi Sticks, Metal Shop & Sub.

As above, these are arranged according to pitch range and designed to sit on top of the Hi, Mid & Lo multi if desired, so that they, in the case of Hi Sticks and Metal can provide some dramatic definition. Or, in the case of the sub patch, a bit of thunderous bottom.

Easter Island Hits

Unlike the rest of the Darwin ensemble, this is simply a menu of some choice hits, without round robins or a dynamic range. They are designed as a punctuation tool.

Darwin Wipes

New to Albion “REDUX” is a selection of enormous ground shaking transitions derived from the original Darwin percussion sessions.

Brunel Loops

Herein lies the most curious aspect of our library, but one we are sure you will return to time and time again. Our Brunel loops are a selection of tuned and untuned beat matched rhythm phrases designed to sit on top and in front of your mix. They are the only aspect of the Albion module not to be recorded in the hall and are very direct and focussed sonically, so they don't feature any mic positions. They are a selection of instruments played very quietly, but with the idea that they may feature quite boldly in your arrangement and with a view to giving you cue sparkle, energy and motion. Each patch has been recorded in a “tracked” fashion whereby the pattern is played almost identically twice (with the odd variation) to give a “very stereo” image.

These will lock to your sequencer's tempo so are best loaded straight into your host DAW. We have provided at least an octave spread of any given pattern so you can pitch it to your liking instantly, with 2-3 patterns per patch. These all have Mod Wheel control where you will find dialling up will increase how hard the instruments have been played and, in some instances will change to type of beater used. Stagger notes for arpeggiated effects or use the sustain pedal and hit the same key a number of times to increase from say 8ths, or 16ths, or just for it to sound like more players. These loops also sound amazing when processed through the Albion FX sequencer. A bit of distortion can edge up the sound, and when dialing up the mod wheel, it can totally corrupt it.

These have been so popular with the Spitfire team that we are already programming many more for you to download in future upgrades.

Stephenson's Steam Band

Derived totally from the original Albion recordings, we have processed our precious players through an awesome array of effects, both virtual and outboard. To create an "alternate band" at the very least, and at best an "alternate universe".

These Sounds are enormous and suitable for widescreen film use, and having derived the source material from an organic origin, these patches will mix more gorgeously in your orchestral work.

Most patches are arranged to have similar controls to the original band patches. We have painstakingly taken different pitch centres and dynamic groups and created a totally new alter-band. So when you see the "MW" suffix be sure to dial up your modulation wheel to discover the true delights of this section. In addition to this, we have processed both front and back mic signals through a totally different set of effects to create a controllable "tree" and "ambient" mic mix. This sounds great in stereo, but even better in a quad or a cleverly routed 5.1 spread (see page 23).

Steam Pads:

These are the most musical of the Steam Band section. We have taken each individual choir across the pitch register and have given you an alternate take... a very alternate take. So the "colliery" sections are a selection of brass re-sampled and messed up. There are woodwinds and strings (Ropeworks) to be found alongside a beautiful re-working of our piano, marimba and celeste. All of these pads have modulation xfade control.

Steam Drones:

These are evolving drones that very much change over time and are better suited to single notes or octaves (they are quite dense!). Some of these also have mod wheel xfades, look out for that "MW" suffix.

Steam Atmos:

These are our densest loops that at points are less musical and are much more shash based. The idea of these is that they change and evolve over time, so there is no ModWheel XFade. They are best suited to single note triggering and have real diversity between the Tree and Ambient signals.

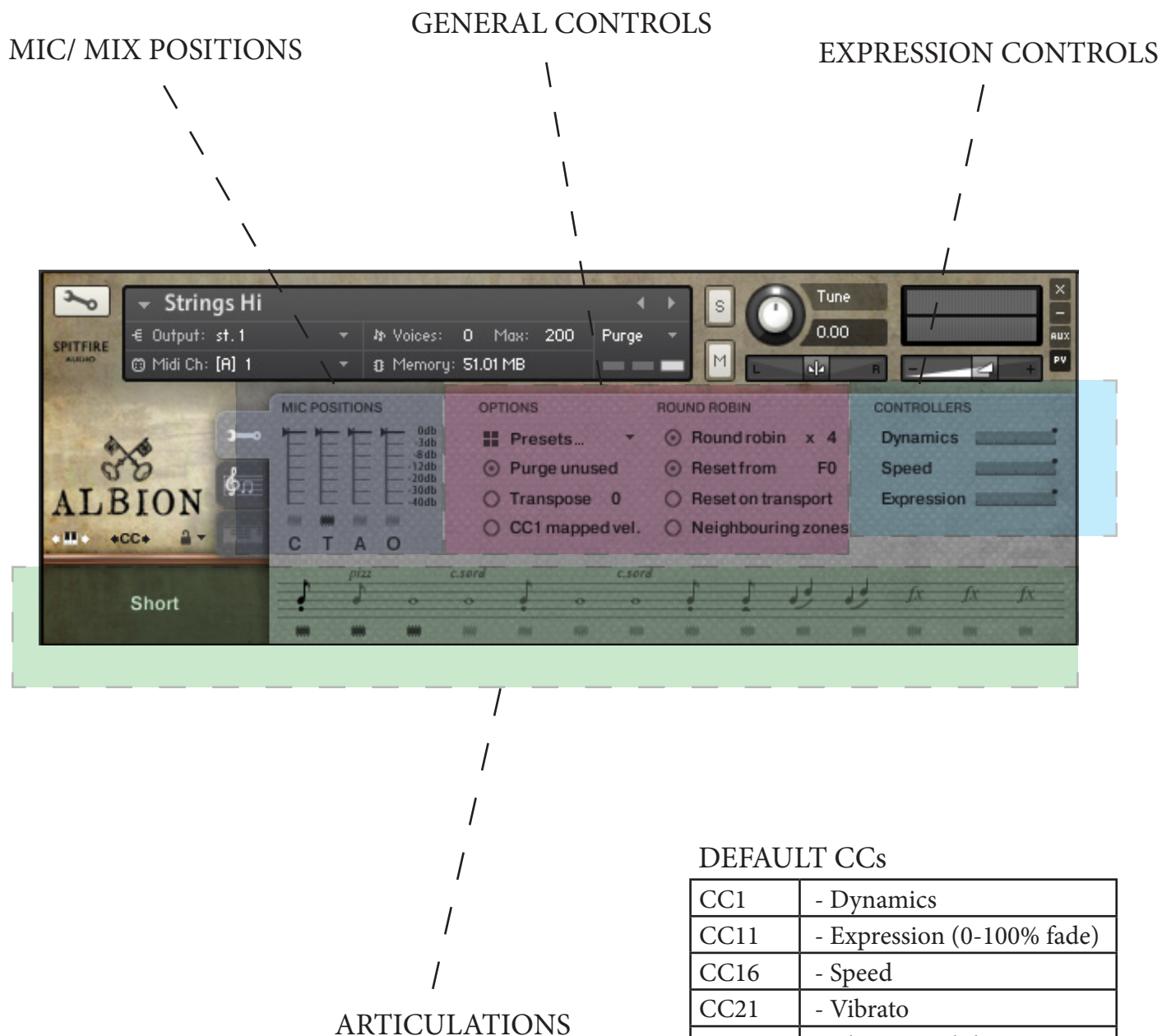
Steam Ostinati

Ostinatos, but like you've never heard. These are incredibly musical but also very dense. These are long patches that have both XFade Wheel controls and change radically over time. They are wort letting ring out, as there are some big surprises in there!

"Redux" Bank

A selection of super cool new sample content with a slightly more left-field and "punked" approach.

THE FRONT PANEL



DEFAULT CCs

CC1	- Dynamics
CC11	- Expression (0-100% fade)
CC16	- Speed
CC21	- Vibrato
CC22	- Close Mic slider
CC23	- Tree Mic slider
CC24	- Amb Mic slider
CC25	- Outrigger Mic slider
CC32	- Articulation control

ARTICULATIONS (BRUSH SETS)



ARTICULATION STANZA

On the the diagram above you will see a line of musical notes. These actually denote key articulations, display the current articulation playing and act as switches between them (alongside their associated keyswitches). We have created a series of Brush Sets with different articulations loaded (SEE PRESETS IN GENERAL CONTROLS PAGE 9).

LOAD TOGGLES - The little RAM chips beneath the notes denote load status of the articulations. If you play an articulation that isn't loaded the front panel will alert you. Click on the chip to load/ unload.



Make sure Kontakt displays the instrument load status as pictured. If the left hand bar is illuminated and red it's in a queue and hasn't started loading yet. If the middle bar is lit and yellow the instrument is still loading up. If you try to play before it's loaded it may not be nice!

ARTICULATIONS - Click on these notes to select the different articulations, or indeed press their associated key switches. You can do this while you're playing; for example, if you want to switch from "long" articulation to a short, hit the key whilst you're playing your last big not and the next note will be short. A brief guide to these articulations is displayed overleaf.

SIDE BAR DISPLAY AND ADVANCE TOOLS

On the left of your articulation stanza is a side bar that displays the name of the articulation you're currently playing. Beneath it are three options:

KEYSWITCH SHIMMIER - This shimmies the position of all the keyswitches left or right, convenient if you're creating your own "multi" instruments and don't want to hit keyswitches by mistake.

KEYSWITCH TO CC SELECTOR - Use this to assign a CC controller to act as an articulation/ key-switcher. Click on "CC" and you'll be prompted to move the controller you wish to use in order for the instrument to "learn" how you'd like to select articulations.

ARTICULATION LOCKER - We all like to select articulations and use our templates in different ways. For example, many composers like to have a single articulation loaded. Its worth locking off the articulation switching once you've selected one so you don't have sounds disappearing from slaves way off in your machine rooms!

Unlocked Artic' - Is the standard setting, select articulations via the front panel or associated keyswitch.

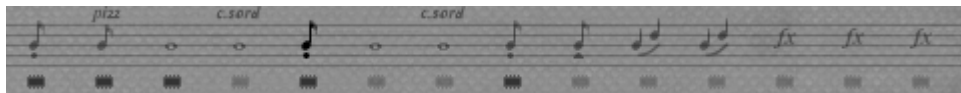
Locked Artic' - This locks your articulation so it doesn't change either via front panel or keyswitch.

Locked Keyswitch - This locks your articulation via keyswitch but you're free to switch via the front panel.

Locked to UACC - This is a new standard being developed by Spitfire and detailed on page 22. The default controller channel is #32 but this can be changed by right/ CTRL clicking on the padlock.

Please also see "advanced articulation selection" on page 15 for more articulation switching options.

A BRIEF GUIDE



WELCOME TO THE SPITFIRE ORCHESTRAL EXPERIENCE!

When you start playing these patches you will be triggering some of the greatest players, playing the greatest - some priceless - instruments, in one of the greatest recording studios in the world. Produced by successful film composers and orchestrators, through a selection of unique vintage mics, onto a meticulously serviced Studer 2" tape machine via world class Neve mic pres and analogue Neve desk and finally via head-of-the-class prism AD converters into the digital format you are now enjoying.

It's about to get very, very fun.

**** THE MOD WHEEL ****

Without this you will be under-using the entire Albion library by about 75%.

Go on, give it a wiggle.

All long patches use the mod wheel to dial in different dynamic layers. Used in conjunction with a volume or expression fader you will get an extraordinary sense of dynamic headroom and timbral control.

SAMPLE STARTS

To maintain reality we cut our samples earlier than others. The start of a note often gives a sample its character. By cutting its front off too much we feel you take away its personality. If things are playing back a bit behind the beat, even after quantizing don't be afraid of pulling that sequencer track pre-delay down a few dozen milli seconds.

LEGATO - These are true legato patches where every possible interval within the range we have selected has been recorded. They are monophonic and rely on you overlapping the notes, otherwise the start of the sample will be re-triggered. These use the MW dynamic controller.

LONGS - Marked "Dolce", which is a warm soft tone without excessive amounts of vibrato. These use MW dynamic control.

CON SORD LONGS - We concentrated hard to make these soft, but still warm. When using mutes with smaller sections it is so easy for the sound to become thin, sterile and lifeless. These use MW dynamic controller.

STACCATO - Marked "light". Unlike other libraries we wanted the staccato to be pretty to the ear, not just a thunderous assault. These are short, tight and bright notes. As with all shorts these dynamic ranges are controlled via velocity.

PIZZ - Plucked (Pizzicato) strings. Unlike other libraries, they are reproduced here as played; loose. We have not artificially snipped these performances. These are as varied as world-class players play these fiddly articulations. We feel the less players you have playing this the better the sound, so this patch is an excellent divisi (when you divide one section, ie the 2nds, into playing two parts) sounding pizzicato that will brighten and sparkle within thick arrangements of larger sounding libraries.

OSTINATUM:

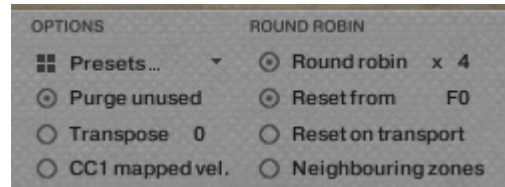
These are somewhat a bonus patch. Designed originally for our Ostinatum engine (see page 19). These are also good as a soft, single dynamic layered, brushed staccato, and are on the default (A0) keyswitch. Or indeed, by using the keyswitch (A#0) you get a tighter spiccato.

FX:

There's very little we can say other than have fun... oh, and unlike a lot of other libraries many of these effects also have dynamic control via your mod wheel. You may want to turn your speakers down, testing these ones can make people think you've gone a bit mental.

GENERAL CONTROLS

OPTIONS



PRESETS - This allows you to load predetermined sets of articulations affectionately called “Brush Sets” quickly and easily to optimise your system quickly, for essential articulations or to start building templates using empty “shells”.

PURGE UNUSED - This control keeps unloading any samples you are not using to keep your memory usage as low as possible.

TRANSPOSE - Toggle this on and tweak the number to the right to transpose your instrument. Note: this is not the same as tuning, the instrument will actually offset the samples to the selected pitch. This is a great way of making Albion sound bigger. Pull two of the same patches into the same Kontakt multi, leave one as is, then with the second transpose up 3 on the UI and then, of course, tune down by 3. Play together and hey presto double the players!

CC1 MAPPED VEL(OCITY) - Click this to have velocity controlled dynamics (for the shorts for instance) mapped to CC1 as it is with the longs.

ROUND ROBINS & LEGATO

ROUND ROBINS - This refers to the number of round robins (multiple recordings of the same notes that cycle around as you repeatedly play a note) your instrument uses, the number can be dragged up and down (1-8) to save you memory.

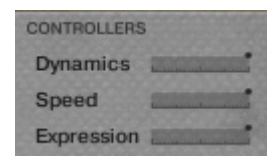
RESET FROM F0 - This enables you to control the round robin cycle so it sounds identical every time you play. Toggle on & play the key selected (default F0) to reset.

RESET ON TRANSPORT - As above but resets every time you press play! Genius!

NO EXTRA FUNCTIONALITY (NEIGHBOURING ZONES)- Next to this lies a drop-down menu with some amazing new functions:

- “No extra Functionality” - Is the standard default where round robins are used as they were intended.
- “Neighbouring Zones” - pulls from neighbouring zones, so for an ‘8RR’ instrument, you effectively cycle through up to 24 different sounding notes when pressing a key. It's still just playing the one RR at a time, though giving you more of them. In legato mode this also alternates between 3 legato intervals to give a fake round robin.
- “2x Round Robin With Skip” - plays two RR simultaneously, so you get a thicker sound, it's the equivalent of plopping two notes on top of each other in your DAW (and it drops the overall volume ~6db so that the levels remain the same but it just sounds thicker). NB THIS IS NOT AVAILABLE TO LEGATO TRANSITIONS. This plays the pairs and moves ahead by 2 RR. In this mode RR is effectively halved. E.g: if you press a note it would play RR1/RR2 then RR3/RR4 ,etc.
- “Layer 2x Round Robins With No Skip” - As above but this plays a pair but doesn't move ahead by 2 so that RR isn't halved. So if you press a note it would play RR1/RR2, then RR2/RR3, then RR3/RR4.

EXPRESSION CONTROLS



Visual representation of the various expression controllers available to you.
Right/ ctrl click to reassign/ learn different controller assignments.

DYNAMICS - (DEFAULT CC1 MOD WHEEL) Controls and xFades the different dynamic layers recorded.

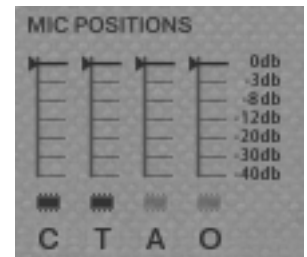
VIBRATO - (DEFAULT CC 21) Controls and xFades level of vibrato.

SPEED - (DEFAULT CC 16) Controls the speed of legato transitions. Reduce when playing in, expand when playing back for ease of use.

EXPRESSION - (DEFAULT CC11) Controls the volume of the articulation.

MICROPHONE/ MIX SETTINGS

Welcome to the wonderful world of Air Studios and the mixes of our chief engineer Jake Jackson.



Use the chips beneath the faders to load/ unload different microphones and the faders above to tweak the balance of them. Turning a fader all the way down will also unload the mics, conversely turning the fader back up will reload. Right/ CTRL click on the faders to assign CC controllers so you can mix these live for fantastic shifts in the spacial nature of the samples.

MICROPHONES / MIXES

Right/ CTRL click on the mic letters to change Kontakt channel/output assignment.

STANDARD ARRAY:

C - Close mics, a selection of valve mics placed for optimum focus close to the instruments. This mic control is great to add in for added definition and at times a bit of “rounding of sound”, in isolation it can be a way of achieving a more intimate or pop-music style sound.

T - Tree. This refers to the “Decca” tree of three mics placed above the conductors podium. In the case of Albion priceless vintage Neumann M50s. These are placed to give the ultimate sound of the band and the hall. There are the default mic position that loads in with each patch.

A - Ambient. A set of condenser mics placed high up in the gallery, away from the band. This mic position gives a massive amount of stereo spread and room sound over the band. Great mixed with the other mics, but also ideal when fed to your Ls & Rs speakers as it sends for true surround information.

O - Outriggers, a set of vintage mics placed wide apart to the left and right of the tree. These give a similar balance of room and band but with a broader stereo spread. The effect of this mic is somewhere between the tree and ambient mics.

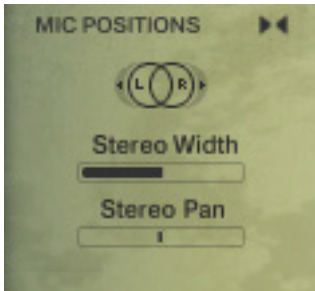
ADVANCED STUFF.

MICROPHONE MIX TO ARTICULATION LINKER



The small notation symbol locks the microphone mix or tweak you've made to the articulation selected. This means if you want to boost any perceived inconsistencies in volume between say pizzicato and col legno you can. Or indeed if you want to roll off some of the hall ambience for a short versus the long articulations, this is how to fine tune.

CLOSE MIC PAN COLLAPSER



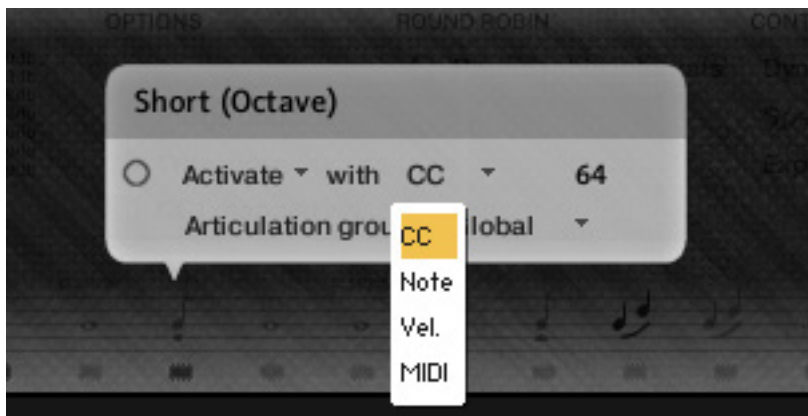
To the right of the above is a selector that opens the mic collapser:

The close mics are a stereo mix and this collapser allows you to refine how the stereo image is handled. All our musicians are recorded in-situ, I.e. where they would be seated on a standard scoring session. Giving you a fantastic spectral spread when putting all the elements together, which helps define the detail. This panning tool helps you to manage and tweak to your own tastes/ needs.

STEREO WIDTH - Allows you to control how far the stereo image reaches. All the way to the right would be like having your two pan pots panned hard. All the way to the left would be like having both pots centre.

STEREO PAN - This allows you to control where in the pan field the centre of this image is placed.

ADVANCED ARTICULATION SELECTION.



For those of you who want to tweak your articulation selection further. If you want to create setups that closely integrate with notation software, or performance patches that react to the way you play, then this deep editor may be for you. It's accessed by holding CMD (or CTRL on PC) and clicking the articulation icon. Can be closed by clicking the X to the bottom right of the UI.

LATCH TOGGLE - Switches this way of selecting the articulation on.

“WITH” SELECTOR - Selects how you would like to select.

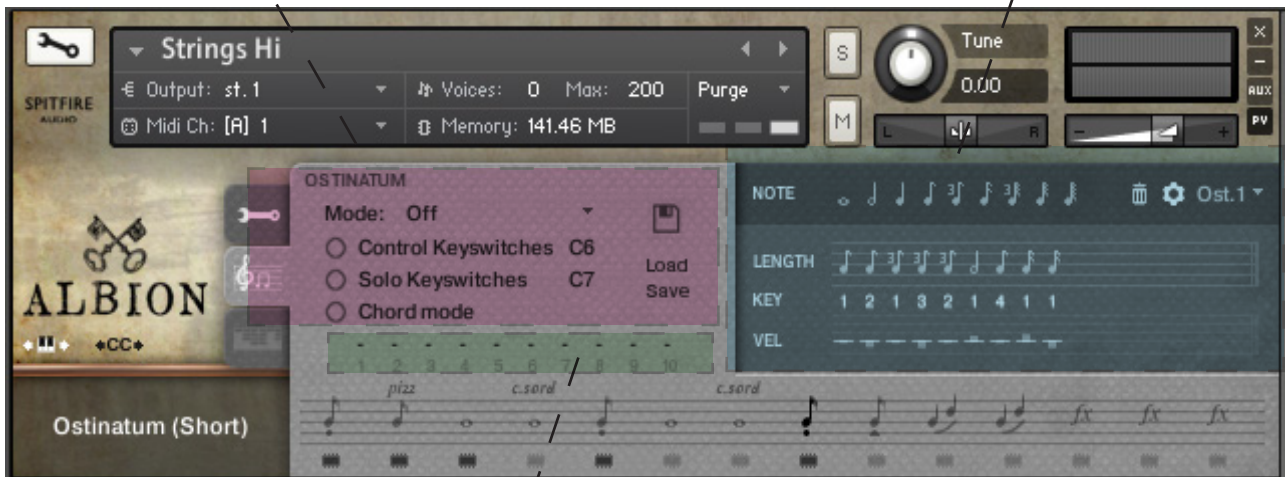
PARAMETERS - Edit these to select a range in which this articulation would be selected.

THE OSTINATUM

(Access via the icon beneath the spanner)

SETTINGS

RHYTHM COMPUTER

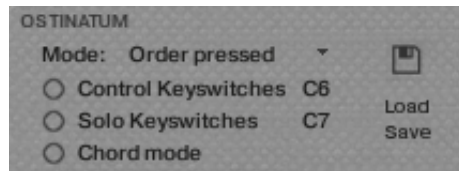


TRANSPORT

OSTINATUM FRONT PANEL

Best used with short articulations, this ever evolving device can offer instant chaotic inspiration. It can be used to create scientifically designe rhythms, from ostinati and arpeggiated sequences, to shimmering tremolando effects.

SETTINGS:



LOAD/ SAVE - Allows you to store your preciously made Ostinati. (see overleaf for information about “Ostinatum Factory Presets”).

MODE - Selects how the Ostinatum will interpret your playing. Ostinatum will sequence a maximum of 10 notes (one for each of your fingers). It needs to arrange them into a note order “1-10” and this determines how it does that.

OFF - The default postion Ostinatum remains dormant.

ORDER PRESSED - This will organise the notes in the order you pressed them.

ASCENDING - From bottom to top.

DESCENDING - From top to bottom.

CONTROL KEYSWITCHES - Allows you to set up a section of the keyboard that controls the state of the ostinatum. These keyswitches let you turn it off, or set the Mode.

SOLO KEYSWITCHES - Allows you to dedicate a section of the keyboard to keyswitches that solo each ostinatum track. The first KS turns all tracks on, the following KS solos each individual track.

CHORD MODE - This ignores any note order and simply plays everything polyphonically. Great for measured trem style effects.

TRANSPORT:



This is a real time “note order” display. So with “Ascending” mode activated a C major triad played from middle C up will show up 1=C4, 2 = E4, 3 =G4. These note numbered assignments are processed in...

THE RHYTHM COMPUTER



NOTE MENU - Click these to place a note into the computer at the length you desire. Trash removes and scroll down different pre-designed sequences to the right of this. The cog allows you further fine tuning and configuration tools.

LENGTH - This displays the note lengths in the sequence that you have selected from the Note Menu. Drag down here to create rest versions of the note length.

KEY - Under each note you can select which key (displayed in real time in the Transport) note is attached to. Scroll up and down to select. So in the sequence pictured a C triad will sound C,E,C,C,C,C.

OFFSET - Adjust these bars up and down to adjust the velocity levels of each note, this will bring your rhythm sequence to life and provide you with all sorts of surprising syncopated accents.

NOW HIT PLAY ON YOUR DAW AND ENJOY!

OSTINATUM FACTORY PRESET PATTERNS

Our team of award winning composers and programmers have enjoyed making you over 100 pre-made Ostinatum patterns to give you a rich selection of different start points from which to tailor your sequences.

First we need to make sure you've transferred the file into the correct location so the Ostinatum can find it quick and easily.

Locate "Ostinatum Presets" in your Albion Redux folder and move them to:

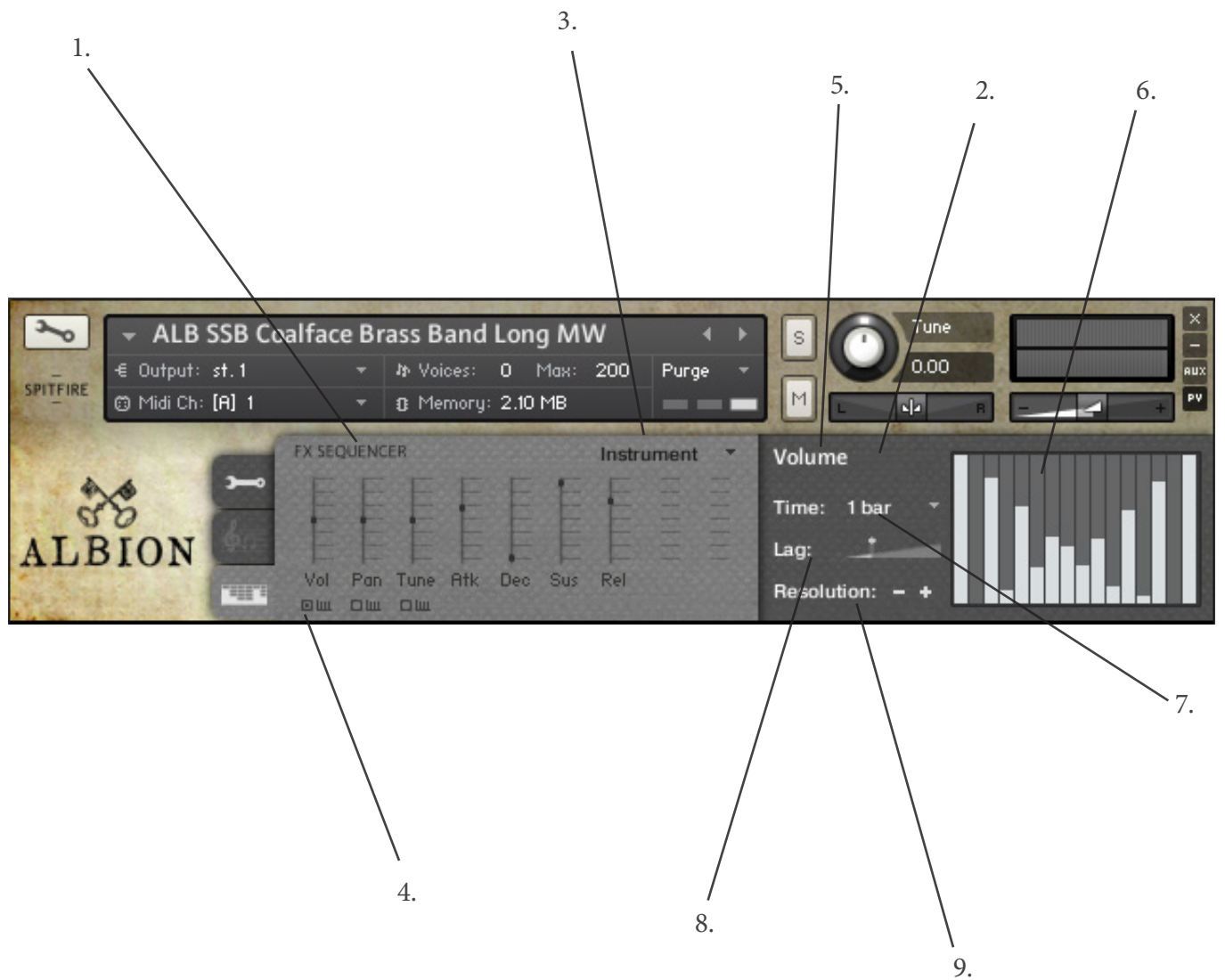
MAC: Documents>Albion>Data.

PC: My Documents>Albion/Data

If you have existing patterns saved in there you may want to move them into "Users", so it's nice and clean.

To browse and load click on the little floppy disk icon. We've tried to make some kind of sense in our titling and have created a selection that are better suited to Ascending, Descending or "Chord Mode". So if you fancy an ascending pattern look out for this in the suffix of the name. We've also created a selection of different meters and speeds so if you load up something suffixed with "8s" this will get you a quaver or 8th pattern. If this feels too slow you may want to go up to 16s to give you a semiquaver pattern. Most are designed for 2 to 5 finger patterns with the "two hands" signifying that they have been designed for both hands to be on the keyboard!

THE ALBION FX SEQUENCER



THE ALBION FX SEQUENCER KEY

We've designed this tool so you can punk things further to your heart's content, either in a quick brash way by pinging FX in or by carefully designing amazing FX sequences with this highly intuitive tool.

1. FX Panel

Here lies all your hands-on, non sequenced parameters. The top layer provides some basic patch tweaks you can make, overall volume, pan, tuning, and a simple ADSR envelope. This is so that you don't have to press the scary spanner button if you don't want to and our Kontakt Player users also have a wide range of editable tools.

2. Sequencer Panel

Strap on your jewellers loop and go in for some meticulous FX sequencing. All your sequencing and automation will happen in this panel.

3. Effects Selector

Pick the FX you'd like to dial in here from the drop down menu: **Instrument** (the top layer of basic patch parameters as pictured above), **EQ**, **LoFi**, **LPF**, **Chorus**, **Reverb**, **Delay**, **Distortion**, **Phaser**.

4. Sequencer Launch Buttons

This launches the sequencer for the selected FX parameter. This will then be clearly displayed in...

5. Loaded FX Parameter Display

Identifies which FX parameter you're editing/ sequencing.

6. Sequencer Matrix

Here is where the fun happens, drag up the columns from 0% to 100% to shape your FX sequence.

7. Time

Determines what the Matrix represents. Click on the drop down and select one of these options: **4,3,2 & 1 bar**, **2 beats and 1 beat**.

8. Lag

Introduces a lag into the movement of the control you are automating. The effect will be that the controls respond more slowly and give you a smoother interpretation of the FX sequence you have made or, in the other direction, become much crunchier and brutal.

9. Resolution

Determines the resolution of the sample steps within the time frame that you have selected. From lumpy crotchet steps suitable for gated phrases to finer, smoother more detailed steps suitable for sweeps.

THE PUNCH COG

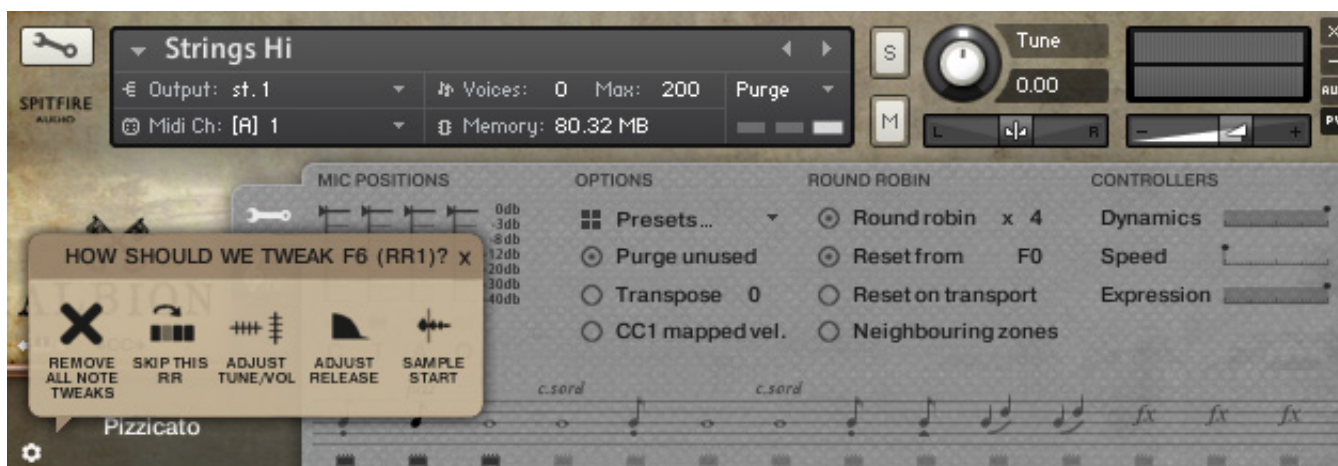
(Available on Instruments saved in the “Punch Cog” or “Tweakable” folder)



As we record our samples like you would a film score, we actively encourage our musicians to make every note sound different or play with the flair that would be expected from them on a score shoot. We like tuning imperfections, little squeeks, the odd breath of a human! We like our pizzicatos loose and for the odd “rub” between players when playing transitions.

However much we apply our exacting taste principals onto our range, we’re never going to meet with everyone’s preferred quality bar or needs and expectations of a project. So we present to you Blake Robinson’s coupe de grace... A way of punching notes in and out like we used to in the old days and a way of customising your library to fit your taste and needs.

If there is a round robin you don’t like or a long note where the tuning is a bit fruity. Load in a “Punch Cog” instrument, and switch to the articulation you were using. Play until you find the Round Robin you don’t like and then stop. Observe the pictured cog bottom left of the front panel/ UI, and click on it to get this dialogue:



HOW SHOULD WE TWEAK - Your last note played will be displayed, if this is correct get tweaking.

SKIP THIS RR - Will simply make it always jump along to the next round robin in the cycle.

ADJUST TUNE/ VOL - Will adjust the tuning and/ or volume of the last played note.

ADJUST RELEASE - This will alter the level of the release trigger (which will effect the percieved decay of that note).

SAMPLE START - If it feels loose, adjust to the right; tight, adjust to the left.

REMOVE ALL NOTE TWEAKS - This removes all custom changes you have made with the Cog.



UNIVERSAL ARTICULATION CONTROLLER CHANNEL

We finally admit that things have got out of hand here in the world of Virtual instruments. Every single one works differently, responds differently to different key switches and controllers, and that's just within our own library! The UACC (pron' you-ack) project is our attempt to unify articulation switching across our entire range and it's one we hope other developers will also adopt. It will mean greater integration between your VI set templates; greater encouragement to venture into the darker, less visited corners of your collection; and a smoother workflow.

When selecting "Articulation Locked To UACC" you disable what we believe to be the soon-outdated keyswitch method of articulation selection in favour of UACC which defaults to channel #32 (change this by right-clicking the CC slider next to the padlock). This then gives you the option of using a MIDI controller to select articulations based on the list below. We recommend a switch based controller or an iPad app. Alternatively simply dial-in event or automation data on your DAW. The latter will give you the ability of always being on the correct articulation, even if you haven't rolled your sequence back before the MIDI event.

This list is a work in progress and we look to users and other developers to finalise it.

- 1 Longs (vib xFade CC21)
- 2 Longs con sord
- 3 Longs alternate mute
- 4 Longs sul pont
- 5 Longs con sord sul pont
- 6 Longs sul tast
- 7 Longs flautando
- 8 Longs (artificial) harmonics
- 9 Longs SUL lowest string
- 10 Longs sul pont heavy distorted
- 11 Longs Cuivre (brass only)
- 12 Longs vib13 Longs flutter
- 14 Longs hollow (flutes only)
- 15 Longs overblow (flutes only)
- 16 Longs overblow flutter (flutes only)
- 17 Longs Mariachi (if separated off)

- 21 Legato
- 22 Legato con sord
- 23 Legato SUL lowest string
- 24 Legato half section
- 25 Legato half section con sord
- 26 Legato sul pont
- 27 Legato fast run (if separate patch)
- 28 Legato flautando
- 29 Legato harmonics

- CONTINUED:

- CONTINUED:

41	Spiccato (strings only)		
42	Shorts spiccato		
43	Staccato		
44	Staccato dig		
45	Spiccato con sord		
46	Feathered spiccato		
47	Staccatissimo		
48	Tenuto shorts		
49	Marcato shorts		
50	Combined shorts via velocity, with dyn on MW		
51	Staccatissimo con sord		
52	Tenuto shorts con sord		
53	Marcato shorts con sord		
54	Combined shorts via velocity, with dyn on MW con sord		
55	Staccatissimo con sord ALT		
56	Tenuto shorts con sord ALT		
57	Marcato shorts con sord ALT		
58	Combined shorts via velocity, with dyn on MW con sord ALT		
61	Pizzicato		
62	Pizz Bartok		
63	Col legno battuto		
71	Trills min 2nd		
72	Trills maj 2nd		
73	Trills min 3rd		
74	Trills maj 3rd		
75	Trills perf 4th		
81	Trems - unmeasured	111	FX 1
82	Trems - unmeasured con sord	112	FX 2
83	Trems - unmeasured sul pont	113	FX 3
84	Trems - unmeasured con sord sul pont	114	FX 4
85	Trems - measured 180 bpm	115	FX 5
86	Trems - measured 150 bpm	116	FX 6
87	Trems - measured 120 bpm	117	FX 7
88	Trems - measured TM 180 bpm (time machine)	118	FX 8
89	Trems - measured TM 150 bpm (time machine)	119	FX 9
90	Trems - measured TM 120 bpm (time machine)	120	FX 10
91	Double tonguing	121	Disco falls
92	Triple tonguing	122	Rips
93	Quad tonguing	123	Falls
94	Double tonguing con sord	124	Rips con sord
95	Triple tonguing con sord	125	Falls con sord
96	Quad tonguing con sord		

TROUBLESHOOTING

This is a manual to accompany v4.0 of a favourite line for Spitfire with a totally new set of scripts, and UI. We have used our experience as busy film composers to deliver something that we'd like.

It is our hope that you keep in touch with us to let us know how you're getting on, how you're using Albion, how you're finding it and, if we were to consider looking at areas in the future, what you'd like us to look at. From this we'll form a consensus and wholeheartedly pledge that we will act upon it wherever possible or practical.

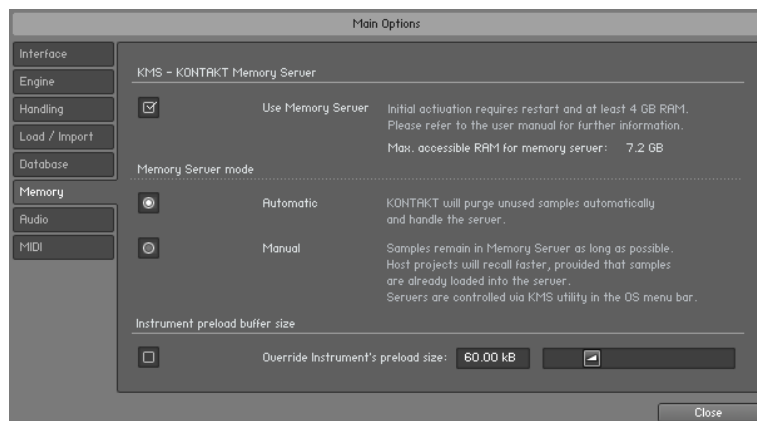
But here's a couple of commonly asked questions...

- **This library really isn't behaving how I'd expect.** - OK, so we're now officially blue in the face. But before you go ANY further please check you are using the ABSOLUTE latest version of Kontakt. Visit your trusty service centre and we hope this page remains relatively under-thumbed.

- **My instrument or patch seems to be playing just bits of sound, some keys are missing, and there's lots of clicks and crackles.** - Make sure that your patch is fully loaded (detailed on the front panel, page 9). Some of these are biggies so can take a while. But if problems persist make sure Kontakt memory manager is activated:



then:



You'll have to restart Kontakt to feel its benefits.

Another reason your system may be struggling is that you're using too many live mics for the spec of your machine. Try cutting the mics as detailed on the front panel to see if this cures your problem. If it does, don't worry you can still use these mics, just play in your parts with *one* active (we recommend the T(ree)) and then activate multiple mics and render down (eg. freeze function in Logic Studio).

If you're still suffering may we suggest you try and manage your pre-load buffer. Kontakt pre-loads some samples into memory so that when you hit a note Kontakt plays it out from RAM whilst addressing the rest of your samples from your hard drive(s). The slower your drives, the more you may want to rely on RAM. The faster the drives, or smaller RAM available, the more you may want to rely on your drives. If you're using the latest generation of SSDs you'll find you can radically reduce your pre-load buffer. Referring to the plate above, tick the "Instruments Default Pre-Load Buffer Size" and drag the fader to a setting you're happy with.

A QUICK THANKS

Christian & Paul would like to thank Dominic Kelly of the English Session Orchestra, Alison Burton and the whole of the Air Studios team. Jake Jackson for making everything sound so marvellous, and the remarkable talents, immense intellect and invention of James Bellamy, Stanley Gabriel, Andrew Blaney, Blake Robinson and Stu Kennedy. We'd also like to welcome Jess to the team. You may have notice the grammer is much improved in this manual. This is thanks to her!

Most of all we would like to thank the amazing support and loyalty of our user base, our Facebook and Twitter friends and everyone at VI Control.

We are in the same boat as all of you. We're not software developers by trade, so we appreciate your honesty in paying your way to be a part of our family and not distributing this illegally. But more importantly, if you have any ideas or criticism please let us know directly and in a consecutive manner, via our help desk. You never know, you just may have thought of something that we hadn't considered. We want to make our entire range the best there is, and we rely on you to help us achieve that.....

With thanks.

Christian & Paul.